

# the Emily

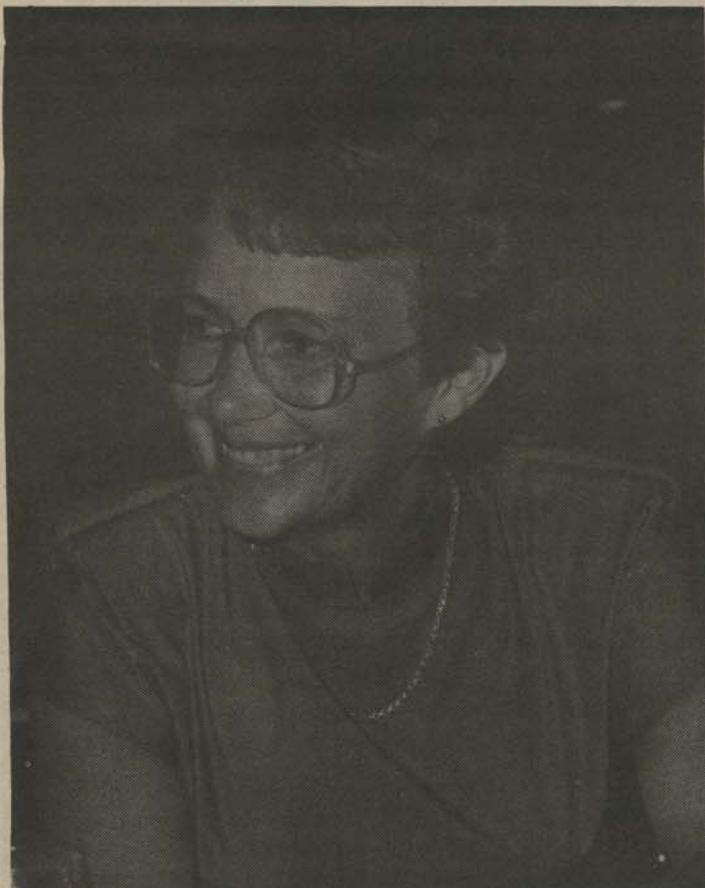
## Gretchen Brewin

### Time For a Change at City Hall

*The Emily* interviewed Gretchen Brewin as the first part of our *Women in Action* series which will consist of articles and interviews highlighting the lives of Canadian women leaders. Gretchen is a mayoralty candidate for the city of Victoria in the November 16 civic election.

She was first elected Alderman in 1979. In her six years on Council she has served on major committees and boards and acquired strong experience in all facets of municipal government. Gretchen is proud of her initiatives including launching the move to declare Victoria a nuclear weapons free zone and promoting the nuclear-issue referendum, and her initiation of Greater Victoria's no-smoking by-law — but, as she says, "I am motivated by my concern for the city and its people." Her open, responsive approach to diverse community groups, her willingness to listen and learn, have made her the strong, competent, effective administrator that is counted on in city government.

Brewin has chaired the City's Planning, Public Works and Parks and Recreation Committees. She has worked on most of the major City committees and boards including Traffic, Personnel, Library and Heritage. She and her husband, lawyer John Brewin, have 4 children and live in a renovated Fernwood heritage house.



Gretchen Brewin

**THE EMILY:** During the time that you have been in politics, have you seen a change in society's attitude toward women in politics?

**BREWIN:** I've come across some stumbling blocks running for mayor that I didn't have when I ran for alderman. And what that has said to me is that women are acceptable at certain levels of government: municipal levels and school boards, no problem. But the minute you stick your head into a sphere that really is significantly male dominated, then you start getting a lot of funny questions and funny attitudes. I get a lot of stuff about my husband. I don't really get a lot of questions about my kids because they know my kids are all grown up. But in 1979

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Volume 4, Number 1  
Thursday, October 24, 1985



## Women Against

### WAR



Feminists have a long history of opposing militarism and war. Today the women's peace movement has become an increasingly powerful lobby group. Feminist filmmakers and writers are using their creative talents in an emergency attempt to convince us that we are doomed if we accept nuclear war as an inevitability. In aid of this, *The Emily* has planned a series of articles called *Women Against War*. As the first in this series we are printing a condensed version of a speech by Andrea Dworkin, a brilliant feminist writer, activist, and passionate advocate of human freedom. In this speech delivered to a men's conference in Minneapolis in 1983, she appeals to the men's movement to actively protest rape and violence against women and children as the first step in stopping the war machine.

### "I Want a Twenty Four Hour Truce During Which There is No Rape"

"I have watched the men's movement for many years. I am close with some of the people who participate in it. I can't come here as a friend even though I might very much want to. What I would like to do is to scream: and in that scream I would have the screams of the raped, and the sobs of the battered, and even worse, in the center of that scream I would have the deafening sound of women's silence, that silence into which we are born because we are women and in which most of us die.

And if there would be a plea or a question or a human address in that scream, it would be this: why are you so slow? Why are you so slow to understand the simplest things; not the complicated ideological things. You understand those. *The simple things . . .* that women are human in precisely the degree and quality that you are.

And also, that we do not have time. Some of us do not have another week or another day to take time for you to discuss whatever it is that will enable you to go out into those streets and do something. We are very close to death . . . Every three minutes a woman is being raped. Every eighteen seconds a woman is beaten . . . Men are doing it because of the kind of power that men have over women. It is the sum and substance of women's oppression.

. . . there is a relationship between the way that women are raped and your socialization to rape and the war machine that grinds you up and spits you out: the war machine that you go through just like that woman went through Larry Flynt's meat grinder on the cover of *Hustler*. You damn well better believe that you're involved in this tragedy and that it's your tragedy

too. Because you're turned into little soldier boys from the day that you are born and everything that

humanity of women becomes part of the militarism of the country in which you live and the world in which you live. It is also a part of the economy you frequently claim to protest.

And the problem is that you think it's out there: and it's not out there. It's in you. The pimps and the warmongers speak for you. Rape and war are not so different. And what the pimps and the warmongers do is that they make you so proud of being men who can get it up and give it hard. And they take that acculturated sexuality and they put you in little uniforms and they send you out to kill and to die.

But I think that if you want to look at what this system does to you,

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# WOMEN AGAINST WAR

cont. from page 1

then that is where you should start looking: the sexual politics of aggression, the sexual politics of militarism. I think that men are very afraid of other men. That is something that you sometimes try to address in your small groups, as though if you changed your attitudes towards each other, you wouldn't be afraid of each other.

But as long as your sexuality has to do with aggression and your sense of entitlement to humanity has to do with being superior to other people, and there is so much contempt in your attitudes towards women and children, how could you not be afraid of each other? I think you rightly perceive without being willing to face it politically that men are very dangerous: because you are.

The solution of the men's movement to make men less dangerous by changing the way you touch and feel each other is not a solution. It's a recreational break.

Some of you are very concerned about the rise of the Right in this country as if that is something separate from the issues of feminism or the men's movement. There is a cartoon I saw that brought it all together nicely. It was a big picture of Ronald Regan as a cowboy with a big hat and a gun. And it said: "A gun in every holster; a pregnant woman in every home. Make America a man again." Those

saying that they represent you. If they don't then you had better let them know.

I want to talk to you about equality, what equality is and what it means. It isn't just an idea . . . Equality is a practice. It is an action. It is a way of life. It is a social practice. It is an economic practice. It is a sexual practice . . . And another thing about equality is that it cannot co-exist with rape. It cannot.

I want to see this men's movement make a commitment to ending rape because that is the only meaningful commitment to equality. It is astonishing that in all our worlds of feminism and anti-sexism we never talk seriously about ending rape. Ending it. Stopping it. No more. No more rape. In the back of our minds are we holding on to its inevitability as the last preserve of the biological? Do we think it is always going to exist no matter what we do? All of our political actions are lies of we don't make a commitment to ending the practice of rape.

The things the men's movement has wanted are worth having. In-hands wanted are worth having. Intimacy is worth having. Tenderness is worth having. A real emotional life is worth having. But you can't have them in a world with rape . . . I want to see you use those legen-

have been repaid with systematic exploitation and systematic abuse.

The shame of men in front of women is, I think, an appropriate response . . . But what you do with that shame is to use it as an excuse to keep doing what you want and to keep not doing anything else; and you've got to stop. You've got to stop. You psychology doesn't matter. How much you hurt doesn't matter in the end any more than how much we hurt matters.

And I want one day of respite, one day off, one day in which no new bodies are piled up, one day in which no new agony is added to the old, and I am asking you to give it to me. And how could I ask you for less — it is so little. And how could you offer me less: it is so little. Even in wars there are days of truce. Go and organize a truce. Stop your side for one day. I want a 24 hour truce during which there is no rape.

I dare you to try it. I demand that you try it. I don't mind begging you to try it. What else could you possibly be here to do? What else could this movement possibly mean? What else could matter so much?

And on that day, that day of truce, when not one woman is raped, we will begin the real practice of equality, because we can't begin it before that day. Before that day it means nothing because it is nothing: it is not real; it is not true. But on that day it becomes real. And then, instead of rape we will for the first time in our lives — both men and women — begin to experience freedom.

If you have a conception of freedom that includes the existence of rape, you are wrong. You cannot change what you say you want to change. For myself, I want to experience just one day of real freedom before I die. I leave you here to do that for me and for the women whom you say you love.



are the politics of the Right.

If you are afraid of the ascendancy of fascism in this country — and you would be very foolish not to be right now — then you had better understand that the root issue here has to do with male supremacy and the control of women . . . That is the program of the Right . . . And the only opposition to them that matters is the opposition to men owning women.

What's involved in doing something about all this? That men's movement seems to stay stuck on two points. The first is that men don't really feel very good about themselves. How could you? The second is that men come to me or to other feminists and say: "What you're saying about men isn't true. It isn't true of me. I don't feel that way. I'm opposed to all that."

And I say: don't tell me. Tell the pornographers. Tell the pimps. Tell the warmakers. Tell the rape apologists and the rape celebrationists and the pro-rape ideologues. Tell the novelists who think that rape is wonderful. Tell Larry Flynt. Tell Hugh Hefner. There's no point in telling me. I'm only a woman. There's nothing I can do about it. These men presume to speak for you. They are in the public arena

dary bodies and that legendary strength and that legendary courage and the tenderness you say you have in behalf of women; and that means against the rapists, against the pimps, against the pornographers. It means something more than a personal renunciation. It means a systematic, political, active, public attack. And there has been very little of that.

I came here today because I don't believe that rape is inevitable or natural . . . Have you ever wondered why we are not just in armed combat against you? It's not because there is a shortage of kitchen knives in this country. It is because we still believe in your humanity, against all the evidence.

As a feminist, I carry the rape of all women I've talked to over the past ten years personally with me . . . I speak for many feminists, not only for myself, when I tell you that I am tired of what I know and sad beyond any words I have about what has already been done to women up to this point, now . . . here in this place.

We do not want to do the work of helping you to believe in your humanity. We cannot do it anymore. We have always tried. We

#### BOOKS BY

##### ANDREA DWORKIN:

**Our Blood:  
Prophecies and  
Discourses on  
Sexual Politics**

**The New Woman's  
Broken Heart**

**Pornography:  
Men Possessing Women  
Right-Wing Women**

In my view, the content of feminist art, and its deepest meaning, is consciousness: a woman's full awareness of herself as an entity, including her sensations, her emotions, and her thoughts — mind in its broadest sense.

Arlene Raven

The position of women in a society provides an exact measure of the development of that society.

Gustav Geiger

# BOOK REVIEW

by Bev Cooke

Everywoman's Books Collective

MARION FOWLER, *Embroidered Tent* (Toronto: Anansi, 1982) Paperback, 240 p.p., \$9.95

*Embroidered Tent* takes an affectionate look at five of the early women settlers of Canada: Elizabeth Simcoe; Catherine Parr Trail; Susanna Moodie; Anna Jameson and the Lady Dufferin. It examines their effect on our society and our country's effect on them.

The women in this book are in many ways typical of their times. They were born and raised in Britain. They married there and came to Canada because of their husbands' fortunes (or misfortunes). All of them were upper class British and were well educated according to the standards of the times. With two exceptions, (Catharine Parr Trail and Susanna Moodie) none of the women died in Canada. They all lived in Ontario, and all of them wrote voluminously about Canada and their experiences here.

The lives of these women span a one hundred year period in Canada's history, and in the history of British and Canadian women. Lady Simcoe was born in 1768 and was the wife of lower Canada's (Ontario's) first Governor. Lady Dufferin, the last of the women to live here, was born in 1843. Her stay in Canada as the wife of the Governor General was in the years following Confederation (1872-1878).

The title of the book aptly reflects the way in which Ms. Fowler deals with the lives of these women. She juxtaposes the accomplishments of the women (writing, embroidery, sewing etc.) with the Canadian wilderness. She uses these accomplishments (and the women's clothing) as symbols and expressions of the changes in the women.

"It is the friction of embroidery with tent, British world with Canadian, 'feminine' attributes with 'masculine' that makes their journals fascinating to read . . . They

were given a unique opportunity not available to their stay-at-home British sisters until the twentieth century. With their petticoats and parasols, these gentlewomen may not have looked the part: but these were the shock troops. They got there first, and stormed the all male bastions."

She discusses Lady Simcoe's continual surprise at her good health following repeated exposures to sleeping in tents during downpours. The standards of the day dictated that ladies were delicate creatures, "delicate plants", who had to change their stockings after a damp walk, lest they catch cold. Lady Somcoe's writings reflect her gradual change of concern from form, or the importance of appearance; to function, or practicality. She notes in her letters home that the moccasins she has enclosed are not for the elder girls, because "their feet might be too large for the Duchess of York's shoe", yet a bit later, after a risky walk over a creek, notes in her diary, that "I think it might have been done with moccasins on the feet."

This evolution from pretty appearance to rugged practicality can be seen in all the women, to greater and lesser degrees, except Lady Dufferin. She came and saw and went away virtually unchanged, yet her story is no less Canadian than Lady Somcoe's. She reflects in her diaries the Victorian emphasis on progress, reason, and the future. She had none of the feeling for the rugged untamed wilderness that so affected the earlier women. Yet she is a part of us, and had an effect on us, that can still be discerned today. As Ms. Fowler states, "These women were our foremothers. In their attitudes to nature, to society, to the Indian, to themselves, we can perceive their individual progress and our collective profile."

This was most enjoyable reading.

# Students and Writers

Here is your chance to add published work to your portfolio. The Emily is interested in receiving articles for publication, particularly those concerning women's issues.

We will consider interviews, personality profiles, commentary, poetry.

Call Editor Gail Grant at  
384-8236

if you've got an article idea you'd like to query, or submit articles for consideration to Gail Grant, The Editor, The Emily, Room 106, SUB.

Please accompany your manuscript with any graphics that might apply, and don't forget to include a stamped, self-addressed envelope if you wish your work returned.

# CINEMA

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# Wednesday

# Thursday

# Friday

# Saturday

# Sunday

October 30 (7:00, 9:15)  
CITIZEN KANE (1941)

The late Orson Welles, at the age of 25, directed this controversial masterwork about a journalist's quest for the truth about the life and times of a powerful newspaper magnate; a thinly disguised attack on publisher William Randolph Hearst. With Welles, Joseph Cotton, and Agnes Moorehead. "It's exhilarating...the exuberant, sophomoric, devil-may-care effrontery of it all...such great fun." (Pauline Kael) Since 1960 it has stood at the top of the International Critic's Poll of the ten greatest films.

October 31 (7:15)  
THE MAGNIFICENT AMBERSONS (1942)  
THE LADY FROM SHANGHAI (1948)

Orson Welles' second film, set in the late 1800's, is a lyrical, tender look at a once great family now in decline. It evokes a deep nostalgia for a time gone forever. Based on Booth Tarkington's novel. With Joseph Cotton and Dolores Costello. Plus, a witty and bizarre adventure/thriller that is Welles at his wildest and most dazzling. It starts with a romantic triangle and leads to murder and some cinematic magic. With Welles and Rita Hayworth.

November 1 (7:00, 9:15)  
COCOON (1985)

A warm fantasy fable that imaginatively blends the lives of some aging mortals in a Florida retirement home with extraterrestrials and a fountain of youth. Directed by Ron Howard (*Splash*). With great performances by Don Ameche, Wilford Brimley, Hume Cronyn, Brian Dennehy, Maureen Stapleton, Jessica Tandy and Gwen Verdon. "A cousin to 'E.T.' and 'Close Encounters'...joyous and poignant. The summer's most exhilarating fable." (Time)

November 2 (7:00, 9:15)  
BIRDY (1984)

Overlooked, under-rated, and one of last year's best films. Set in the 1960's, it's the story of the strange friendship between Al (Nicholas Cage), a lustful extrovert, and Birdy (Matthew Modine), obsessed by birds and his desire to fly like one. Then there is the aftermath of their time in Vietnam which has changed them forever. Directed by Alan Parker (*Shoot the Moon*, *Midnight Express*). "Borne on the wings of wonder...a powerful film with real thinking and real feeling." (Newsweek)

November 3 (7:00, 9:15)  
A CLOCKWORK ORANGE (1971)

Stanley Kubrick's violent sci-fi "comedy", an adaptation of the novel by Anthony Burgess, is set in the near future — a dreary, dehumanized England where gangs of teenage thugs terrorize by night and can only release their energy in vandalism and crime. Alex (Malcolm McDowell), the leader of a gang, is sent to prison for a brutal murder and is "conditioned" to be normal. Fascinating, but the exultant tone seems highly amoral.

November 4 (7:15, 9:00)  
WILD STRAWBERRIES (Sweden 1957)

Director Ingmar Bergman's acclaimed account of an eminent doctor looking back over his life while travelling to receive an honorary degree. It is a journey through dream and memory that offers some of the most memorable, emotion-charged moments ever put on film. With Victor Sjostrom, Bibi Andersson, Ingrid Thulin, and Max von Sydow. Subtitles.

November 6 (7:15)  
THE EIGHTH ASIAN AMERICAN FILM FESTIVAL

November 7

We are pleased to be presenting for only the second time in Canada this annual festival of films by and about Asian Americans. The twelve films (six each evening) range from documentaries to narratives and experimental works. They represent the cultures of Chinese, Japanese, Vietnamese, Sikh, Polynesian, and Filipino Americans. The films include: a highly entertaining short about the grand chefs of China; the love story between an hysterically macho Italian American and a quiet exchange student from Taiwan; a comedy-drama about the coming of age in Seattle's Asian community; a wry account of a poet forced by economics to work at a Chinese laundry in L.A.; and the story of the jazz-fusion group Hiroshima. "Twelve well-made, entertaining films that offer unique insights into other Americas." (Village Voice) A program will be available at the door. Presented in co-operation with the Pacific and Oriental Studies Course Union.

*Closed*



November 14 (7:15, 9:00)  
HAROLD AND MAUDE (1971)

A wildly funny black comedy about a death-obsessed teenager (Bud Cort) who finds true love with a wacky 79-year-old woman (gloriously played by the late Ruth Gordon). Director Hal Ashby's outrageous and affecting cult film proves that love truly has no boundaries. Music by Cat Stevens. "An enchanting excursion into the joy of living." (Judith Christ)

November 15 (7:15, 9:00)  
THE PURPLE ROSE OF CAIRO (1985)

Woody Allen's 13th film is one of his finest comic achievements. Set in mid-depression 1930's Allen's heroine is Cecilia (Mia Farrow), who escapes reality with daily trips to the movies. Her love for the hero of one of the films (Jeff Daniels) is so strong that he breaks out of the screen and into the real world. Chaos results as the rest of the cast is stranded and the actor who plays the hero must get him back on screen. "Brainy and touching...destined to be a classic." (L.A. Times)

November 16 (7:15, 9:15)  
DESPERATELY SEEKING SUSAN (1985)

A very modern screw-ball comedy set in the slightly seedy, ultra-hip world of New York City's East Village. Rosanna Arquette plays a rather prim, bored housewife who, through some inspired and elaborate plot twists, gets amnesia and is mistaken for a young gold digger named Susan (the delightfully parodic rock queen Madonna) who is being pursued by mobsters. With Aidan Quinn and Robert Joy as the romantic interest. Director Susan Seidelman has discovered a fresh, sweetly romantic, and off-beat lunacy.

November 17 (7:15, 9:15)  
THE BOSTONIANS (1984)

Based on the Henry James novel, this is the story of the 19th century American feminist (Vanessa Redgrave at her best) whose relationship with her young protege, and her cause, becomes threatening when her charismatic, chauvinistic cousin (Christopher Reeve) suddenly appears. Superb performances by Nancy Marchand, Jessica Tandy, and Linda Hunt. Directed by James Ivory (*Heat and Dust*, *The Europeans*).

*Closed For Reading Break*



November 20 (7:00, 9:15)  
NOSTALGHIA (USSR/Italy 1983)

One of the greatest, most visually glorious film experiences in years — a glorious film on homelessness and the uprooted spirit. An exiled Russian interpreter researching the life of another Russian musician who lived in the 1700's. At a spa they encounter a divine madman who predicts the end of the world. Andrei Tarkovsky has created poetry on film, a masterpiece for daring filmgoers. Grand Prix Cannes 1983. Subtitles.

November 21 (7:15, 9:15)  
PRIDE AND PREJUDICE (1940)

November 21

November 22 (7:15, 9:15)  
GREMLINS (1984)

November 23 (7:15, 9:15)  
GREMLINS (1984)

November 24 (7:00, 9:15)  
THE COTTON CLUB (1983)

A visually sumptuous epic about the characters that gathered in and around New York's most famous nightclub in the late 20's and early 30's. Francis Ford Coppola has mixed gangsters, music and dance, comedy, romance, fact and fiction, and come up with sheer entertainment. Richard Gere stars as a coronet player whose life is changed when he accidentally saves a notorious gangster and falls for his moll (Diane Lane). With Gregory Hines, Bob Hoskins, Edmund

November 25 (7:15, 9:00)  
THE VIRGIN SPRING (Sweden 1959)

Set in an imaginative medieval world teetering between Christianity and paganism, Ingmar Bergman's simple tale depicts a father's revenge for the rape and murder of his virgin daughter. "The most sellable of Bergman's films, his most intimate and deeply felt. I would choose it as his masterpiece: the most lyrical, the most compassionate, the film that most surely enters out hearts and minds." (Vernon Young) Academy Award Winner. Subtitles.

December 2 (7:00, 9:15)  
CAREFUL HE MIGHT HEAR YOU (1983)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

December 1 (7:15)  
REBEL WITHOUT A CAUSE (1955)

The James Dean legend. Dean, Natalie Wood, and Sal Mineo are misunderstood teenagers in the classic generation-gap story that still has enormous emotional resonance. Directed by Nicholas Ray. Plus, Dean as the romantic, alienated hero of John Steinbeck's version of the Cain and Abel story set in rural California. Directed by Eli Kazan. With Julie Harris and Raymond Massey.

November 30 (7:15)  
THE GOONIES (1985)

A magical adventure, with a heart-stopping pace, about a group of kids whose neighbourhood is about to be torn down by money-hungry developers. Searching through an old attic they discover a treasure map and the adventure begins. Produced by Steven Spielberg and directed by Richard Donner (Superman, *Ladyhawke*). It's one of Spielberg's beautifully crafted looks at the privileged, fairy tale state of childhood.

November 29 (7:15)  
WOODSTOCK (1979)

The Who, Joan Baez, Country Joe and the Fish, Crosby, Stills, Nash and Young, Santana, Jefferson Airplane, Sly and the Family Stone, Arlo Guthrie, Ten Year After, Jimi Hendrix, and more in this Oscar-winning documentary filmed at the Woodstock Music Festival in 1969. Directed by Michael Wadleigh, assisted by Martin Scorsese. A new print. Star: Harris and Raymond Massey.

November 28 (7:15, 9:15)  
VISION QUEST (1985)

One of the year's unexpected pleasures. It sounds like rather typical fair but it's distinguished by superb dialogue (Darryl Ponicsan), a solid direction (Harold Becker), and Matthew Modine's funny, honest performance as a gawky high school senior obsessed with winning a wrestling division and a scholarship. In to his well disciplined life pops Linda Fiorentino, a streetwise older woman living under his own roof. A fresh and honest film.

November 27 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

The first film by New Wave director Louis Malle (*My Dinner With Andre*). It starts with the perfect murder, but the murderer gets trapped in an elevator on his way out. His car is stolen by teenagers who go on a spree that ends in murder. Meanwhile, his mistress, whose husband was murdered, wanders through Paris looking for her lover and trying to clear up the other murder. Starring Jeanne Moreau. Music by Miles Davis. "Clever and elegant." (Penelope Houston) Subtitles.

December 5 (7:00, 9:15)  
LAST TANGO IN PARIS (France 1972)

A collection of films starring some of the greatest rock acts of the sixties and seventies in concert: The Beatles, Rolling Stones, The Who, Jimi Hendrix in his final American concert, David Bowie, Jeff Beck, The Kinks, Cream, Janis Joplin, Rod Stewart, and The Nice. This is the first time this program has been presented in Victoria.

December 4 (7:00, 9:15)  
LAST TANGO IN PARIS (France 1972)

Marlon Brando and Maria Schneider in Bernardo Bertolucci's intense, masterful look at the primal nature of sex and love. This is perhaps the only film that has ever used sex to express the characters' drives. Marlon Brando is an American in Paris trying to come to terms with his wife's suicide and Maria Schneider is the young woman fate throws in his past. "It's a bold and imaginative work — a great work." (Pauline Kael) With Jean-Pierre Leaud. Subtitles.

COMING SOON

**Resnais' LIFE IS A BED OF ROSES**  
**Goddard's FIRST NAME CARMEN**  
**PEE WEE'S BIG ADVENTURE**  
**ST. ELMO'S FIRE**

December 6 (7:00, 9:15)  
ROCK MOVIE MARATHON

A collection of films starring some of the greatest rock acts of the sixties and seventies in concert: The Beatles, Rolling Stones, The Who, Jimi Hendrix in his final American concert, David Bowie, Jeff Beck, The Kinks, Cream, Janis Joplin, Rod Stewart, and The Nice. This is the first time this program has been presented in Victoria.

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Sun. 9 a.m. - 4 p.m.

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November 28 (7:15, 9:15)  
VISION QUEST (1985)

One of the year's unexpected pleasures. It sounds like rather typical fair but it's distinguished by superb dialogue (Darryl Ponicsan), a solid direction (Harold Becker), and Matthew Modine's funny, honest performance as a gawky high school senior obsessed with winning a wrestling division and a scholarship. In to his well disciplined life pops Linda Fiorentino, a streetwise older woman living under his own roof. A fresh and honest film.

November 27 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

The first film by New Wave director Louis Malle (*My Dinner With Andre*). It starts with the perfect murder, but the murderer gets trapped in an elevator on his way out. His car is stolen by teenagers who go on a spree that ends in murder. Meanwhile, his mistress, whose husband was murdered, wanders through Paris looking for her lover and trying to clear up the other murder. Starring Jeanne Moreau. Music by Miles Davis. "Clever and elegant." (Penelope Houston) Subtitles.

November 26 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 25 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 24 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 23 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 22 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 21 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 20 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 19 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 18 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 17 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 16 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 15 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 14 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 13 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 12 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 11 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 10 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 9 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 8 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 7 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 6 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 5 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 4 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 3 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich, neurotic, and aristocratic (Wendy Hughes), and the other poor, down-to-earth, and plebian (Robin Nevin). It's an eerily haunting and sumptuously mounted look at how we can never adequately acknowledge the mysterious love of others." (Andrew Sarris, Village Voice)

November 2 (7:15, 9:00)  
LIFT TO THE SCAFFOLD (France 1958)

"Australian Carl Schultz's film reverberates with richly earned emotional effects in the struggle for a little boy's heart and soul between his two aunts, one rich

#### ALL FILMS IN SUB THEATRE

Cinecenta Films is a non-profit division of the Alma Mater Society conceived as an inexpensive entertainment alternative for students and the university community.

#### GENERAL POLICIES

Tickets go on sale 40 minutes prior to showtime and conclude 15 minutes after showtime. Please come early for popular shows. Films will begin at scheduled times. Persons under 16 must be accompanied by an adult.

#### ADMISSION PRICES

Student and UVic Alumni (with cards): \$2.50  
Faculty and UVic Staff (with cards): \$3.00  
Guest of the above (1 person sponsor): \$3.00

#### CINEMAGIC FILM SOCIETY

Member of the community may purchase a 1986 Cinemagic membership card (good until December 1986) for \$6.00 which permits attendance to screenings at guest prices. Upon presentation of Cinemagic card, members are admitted to film screening at the following prices: All shows \$3.00. Cinemagic members are not permitted to sponsor a guest. Memberships are sold at the door.

Cinecenta Manager — John Skibinski  
Graphics — Dayle Sutherland  
Office — Shelley Reid

SHOW INFORMATION: 721-8365  
OFFICE: 721-8364

## Advance Tickets

Want to avoid line-ups and also get a free movie ticket? We are now offering booklets of ten advance tickets for the price of eight regular tickets. Students: \$20.00. Others \$25.00. On sale now at the door.

#### Daycare Matinees

University Day Care presents family matinees Sundays at 1:00 and 3:00. Children \$1.50, Others \$2.50.



Nov. 3 — Walt Disney's PINOCCHIO  
Nov. 10 — Walt Disney's ICHABOD AND MR. TOAD  
Nov. 17 — THE MUPPETS TAKE MANHATTEN  
Nov. 24 — Walt Disney's FESTIVAL OF FOLK HEROES



#### Amnesty International Film Series

A fundraising series for Amnesty featuring three acclaimed international films. Students \$2.50, Others \$3.00.

Tues. Nov. 19 — Marcel Camus' BLACK ORPHEUS (Brazil) 7:15, 9:00  
Tues. Nov. 26 — Akira Kurosawa's RASHOMON (Japan) 7:15, 9:00  
Tues. Dec. 3 — Ingmar Bergman's AUTUMN SONATA (Sweden) 7:15, 9:00

#### Chinese Matinees

"Saturday Theatre" presented by the Chinese Students' Association. 2:00 p.m. at Cinecenta.

Nov. 2 — He Never Gives Up  
Nov. 9 — The White Snake  
Nov. 16 — Forever My Love  
Nov. 23 — Dr. Norman Bethune  
Nov. 30 — If I Were For Real

All films in Mandarin with English subtitles. Free admission but donations will be appreciated.





# Calendar

## Thursday, October 24

### Information Meeting sponsored by Legal Equality Action Fund (LEAF)

- an organization that challenges laws discriminating against women.
- Ms. Eleanor Wachtel appears as guest speaker.
- Begbie Building Room 158, 7:30 p.m.

## Friday, October 25

### Women Take Hold of the Future Conference

- guest speaker: Kathleen Shannon (Executive Director of Studio D), 7 p.m.

## Saturday, October 26

### Women Take Hold of the Future Conference

- offers morning and afternoon workshops.
- registration fee is \$25.00. This includes lunch, wine and cheese and childcare.
- sponsored by Victoria Status of Women and co-sponsored by UVic Women's Centre Collective. For further information phone 381-1012. (Students ½ price).

## Saturday, October 26

### Women's Innuendo Productions Dance

- James Bay Community Centre, 140 Oswego Street, 9 p.m. to 2 a.m.
- music by Laurie "LP" Nerman.
- Donations: \$4.00. For women only.

## Saturday, October 26 — Saturday, December 7

### Victoria Sexual Assault Centre

- holding a crisis line volunteer training program
- a seven week course.
- if interested, call 383-5545.

## Wednesday, October 30

### Women's Costume Party & Dance

- women's coffee house
- 1923 Fernwood, call 382-3676 for further details.

## Saturday, November 2

### Passage to Indian Culture

- a day to focus on women in India
- includes Indian smorgasbord lunch
- registration no. GLST 547-GF01
- Camosun College.

## Friday, November 5

### Women's Centre Dance - UVic Women's Centre Collective

- Unitarian Church, Superior Street.

## On Going Events

### Thursday Noon Hour Discussion

- 12 noon to 1 p.m. Thursday, October 24
- Dianna Stanley speak on "Mediation"
- upcoming topics include "Girls Can" (a video focusing on non-traditional jobs in trade for women), and "Racism in the Women's Movement".

## Feminist Discussion Groups

### Beginning Monday Nov. 4 on alternate Monday evenings

- 7:45 to 9:30 p.m.
- noon hour discussion also. Phone 381-1012.
- Status of Women Action Group, Room 213, 630 View Street.

## UVic Women's Centre Collective

### Meetings

- every Wednesday, 12:30 p.m. Room 106, SUB.

## HEARD ON CAMPUS

by Carole Fast

Here is a random selection of student response to survey questions about feminism. Their words exemplify the need for more feminist consciousness raising.

### Interview 1 Female

**Question:** What do you think a feminist is?

**Answer:** A feminist is someone who is striving for equality, not someone who is trying to put themselves above men, unless they have the capabilities.

**Question:** Have you always called yourself a feminist?

**Answer:** No, but I have always called myself a woman, not a lady.

**Question:** What's the difference between a woman and a lady?

**Answer:** To me lady is equated to calling men gentlemen. We don't go around calling men gentlemen, so why should we call women ladies.

**Question:** What made you become more interested in feminism

**Answer:** I've seen anger and hatred generated through the feminist movement, and there are issues that make me angry but hatred towards people will not bring positive results. So I guess my involvement is to generate positive feelings and action.

### Interview 2 Female

**Question:** What is feminism?

**Answer:** Focusing on issues pertaining to women and women's role in society.

**Question:** Are you a feminist?

**Answer:** Yes, according to my definition of feminism.

**Question:** Do you think there are a lot of feminists on campus?

**Answer:** I think there is a lot of feminist sentiment. There seems to be a lot of issues dealt with that pertain to women. First university that I've been to that has a women's newspaper, that expresses women's issues the way they do.

**Question:** From your perspective how do you think men view feminists?

**Answer:** On the whole they ridicule it and don't take it seriously.

**Question:** Why?

**Answer:** They don't understand the importance of the issues or the relevance of feminism to everyone, not just women.

### Interview 3 Male

**Question:** Do you feel feminists are threatening?

**Answer:** Some, the ones that are always finding fault with everything you say or do. Like, the one's who are always blaming all men for rape or inequality. Not all women are perfect, as a matter of fact there are women who don't agree with the feminist movement, like "Real Women" and I heard they are a majority.

**Question:** What does feminist mean to you?

**Answer:** Well, when I first came to university 3 years ago, I had a different image as to what a feminist was, because I came from a small town that consisted mostly of loggers and miners, so we used to make fun of the women we'd see on the news screaming about equal rights, or rape or whatever. The guys called them a bunch of lesbians, that they didn't like men so they took it out on the world. I still think some women are too radical and angry, but there are some points that are good. For the most part I guess if a woman believes that she has the right: fight for it. I don't like anyone treated unfairly.

**Question:** Would you call your mother a feminist?

**Answer:** Yes, now that I understand more about what feminism is. She never let anyone walk on her or her children, but I'm not sure she'd like to be classified as one because of a lot of the negative coverage that the movement has received.

**Question:** What's wrong with the movement?

**Answer:** They should think more before they talk, and be more concerned about everyone, they aren't the only ones that are hurting.

**Question:** Do you think feminism is changing the role of women?

**Answer:** Of course, just look around, there are more women at university than men and there is almost a woman at every kind of job or profession, whereas, at one time this was not the case.

### Interview 5 Male

**Question:** What is a feminist to you?

**Answer:** Let's see, a woman who fights for equality and doesn't practice it.

**Question:** Would you date a feminist?

**Answer:** No, because I wouldn't want them analysing everything I did. I don't like a woman that competes with a man.

**Question:** Do feminists look different from other women?

**Answer:** Yes, usually. I like to pick a girl that wears lots of make-up and dresses sexy, usually she's my kind of girl. Any way most girls are here to get a man, otherwise they wouldn't be so easy.